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ಕರ್ನಾಟಕ ರಾಜ್ಯ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ
ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು -560 006.

KARNATAKA STATE OPEN UNIVERSITY
MANASAGANGOTRI, MYSORE – 570 006

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M. A. (FINAL)

SANSKRIT

ENGLISH MEDIUM

ध्वन्यालोकः - ५

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ವಿಶ್ವಮಾನವ ಸಂದೇಶ

ಪ್ರತಿಯೊಂದು ಮಗುವು ಹುಟ್ಟುತ್ತಲೇ - ವಿಶ್ವಮಾನವ. ಬೆಳೆಯುತ್ತಾ ನಾವು ಅದನ್ನು 'ಅಲ್ಪ ಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುತ್ತೇವೆ. ಮತ್ತೆ ಅದನ್ನು 'ವಿಶ್ವಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುವುದೇ ವಿದ್ಯೆಯ ಕರ್ತವ್ಯವಾಗಬೇಕು.

ಮನುಜ ಮತ, ವಿಶ್ವಪಥ, ಸರ್ವೋದಯ, ಸಮನ್ವಯ, ಪೂರ್ಣದೃಷ್ಟಿ ಈ ಪಂಚಮಂತ್ರ ಇನ್ನು ಮುಂದಿನ ದೃಷ್ಟಿಯಾಗಬೇಕಾಗಿದೆ. ಅಂದರೆ, ನಮಗೆ ಇನ್ನು ಬೇಕಾದುದು ಆ ಮತ ಈ ಮತ ಅಲ್ಲ; ಮನುಜ ಮತ. ಆ ಪಥ ಈ ಪಥ ಅಲ್ಲ; ವಿಶ್ವ ಪಥ. ಆ ಒಬ್ಬರ ಉದಯ ಮಾತ್ರವಲ್ಲ; ಸರ್ವರ ಸರ್ವಸ್ತರದ ಉದಯ. ಪರಸ್ಪರ ವಿಮುಖವಾಗಿ ಸಿಡಿದು ಹೋಗುವುದಲ್ಲ; ಸಮನ್ವಯಗೊಳ್ಳುವುದು. ಸಂಕುಚಿತ ಮತದ ಆಂಶಿಕ ದೃಷ್ಟಿ ಅಲ್ಲ, ಭೌತಿಕ ಪಾರಮಾರ್ಥಿಕ ಎಂಬ ಭಿನ್ನದೃಷ್ಟಿ ಅಲ್ಲ; ಎಲ್ಲವನ್ನು ಭಗವದ್ ದೃಷ್ಟಿಯಿಂದ ಕಾಣುವ ಪೂರ್ಣದೃಷ್ಟಿ.

ಕುವೆಂಪು

Gospel of Universal Man

Every child, at birth, is the universal man. But, as it grows, we turn it into "a petty man". It should be the function of education to turn it again into the enlightened " universal man".

The religion of humanity, the universal path, the welfare of all, reconciliation, the integral vision- these five mantras should become view of the future. In other words, what we want henceforth is not this religion or that religion, but the religion of humanity; not this path or that path, but the universal path; not the well-being of this individual or that individual, but the welfare of all; not turning away and breaking off from one another, but reconciling and uniting in concord and harmony; and, above all, not the partial view of a narrow creed, not the dual outlook of the material and spiritual, but the integral vision of seeing all things with the eye of the divine.

Kuvempu

ಉನ್ನತ ಶಿಕ್ಷಣಕ್ಕಾಗಿ ಇರುವ ಅವಕಾಶಗಳನ್ನು ಹೆಚ್ಚಿಸುವುದಕ್ಕೆ ಮತ್ತು ಶಿಕ್ಷಣವನ್ನು ಪ್ರಜಾತಾಂತ್ರೀಕರಿಸುವುದಕ್ಕೆ ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯ ವ್ಯವಸ್ಥೆಯನ್ನು ಆರಂಭಿಸಲಾಗಿದೆ.

ರಾಷ್ಟ್ರೀಯ ಶಿಕ್ಷಣ ನೀತಿ 1986

The Open University system has been initiated in order to augment opportunities for higher education and as an instrument of democratising education.

National Educational Policy 1986

ಮುಕ್ತ ವಿಶ್ವವಿದ್ಯಾನಿಲಯವು ದೂರ ಶಿಕ್ಷಣ ಪದ್ಧತಿಯಲ್ಲಿ ಬಹುಮಾಧ್ಯಮಗಳನ್ನು ಉಪಯೋಗಿಸುತ್ತದೆ. ..... ಇದು ವಿದ್ಯಾಕಾಂಕ್ಷಿಗಳನ್ನು ಜ್ಞಾನ ಸಂಪಾದನೆಗಾಗಿ ಕಲಿಕಾ ಕೇಂದ್ರಕ್ಕೆ ಕೊಂಡೊಯ್ಯುವ ಬದಲು, ಜ್ಞಾನ ಸಂಪತ್ತನ್ನು ವಿದ್ಯೆ ಕಲಿಯುವವರ ಬಳಿ ಕೊಂಡೊಯ್ಯುವ ವಾಹಕವಾಗಿದೆ.

ಡಾ|| ಕುಳಂದೈಸ್ವಾಮಿ

The Open University system makes use of Multimedia in distance education. ..... It is a vehicle which transports knowledge to the place of learners rather than transport people to the place of learning.

Dr. Kulandai Swamy

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KSOU

MA – SANSKRIT

ध्वन्यालोकः - ५

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प्रतिभायाः अनन्तत्वम् 01 - 54

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Editor & Subject Co-ordinator

Dr. K. Rajagopalachar
Professor of Sanskrit (Retd.)
University of Mysore,
Mysore - 570 006

Course Writer

Developed by Academic Section, KSOU, Mysore.

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प्रस्तावना

प्रियाः संस्कृतविद्यार्थिनः

अस्मदीयकर्णाटकराज्यमुक्तविश्वविद्यानिलयस्य स्नातकोत्तरशिक्षणविभागे अन्तिमवर्षस्य संस्कृतकक्ष्यां प्रवेष्टृभ्यः भवद्भ्यः सर्वेभ्यः हार्दं सुस्वागतं व्याहरामि।

जगतीतलस्य प्राचीनतमभाषासु अग्रिमपङ्क्तौ विराजमाना संस्कृतभाषा अद्वितीयत्वेन वर्तते। वैदिकसंस्कृतं लौकिकसंस्कृतमिति संस्कृतं द्विधा विभक्तमस्ति। क्रिस्तपूर्वकाले वेदेषु दृश्यमानेयं भाषा क्रिस्तपूर्वपञ्चमशतके काव्यस्वरूपमलभत इति विदग्धाः विद्वांसः वदन्ति। उत्तरोत्तरकाले संस्कृतभाषासौ उन्नतशिक्षण-शासन-लेखन-काव्यादिषु सततं समुपयुज्यमाना सती सर्वत्र व्याप्तासीत्। विश्वस्य प्राचीनतमभाषासु संस्कृतभाषैव प्रप्रथमा इति भाषाविदः विमर्शकाश्च कथयन्ति। प्रायः लोके पञ्चसहस्र-वर्षाधिकम् इतिहासं लब्धवती संस्कृतादन्या भाषा एकापि नास्ति।

चत्वारो वेदाः विविधानि शास्त्राणि रामायण-महाभारतनामकादीतिहासाः अष्टादशपुराणानि-उपपुराणानि षड्दर्शनानि अनेकानि काव्यानि शास्त्र-व्याख्यानानि प्रशस्तयः शासनानि चाटुपद्यानि सुभाषितानीत्येवं रीत्या विविधप्रकारेषु निबद्धाः कृतयः संस्कृतवाङ्मये भूरि विलसन्ति। एतेषां परिचयः पाठ्यक्रमानुरोधेन यथावकाशं कारयिष्यते। संस्कृते विशेषाध्ययनार्थं गहनतमसंशोधनार्थं च युष्माकं सज्जीकरणमेव स्नातकोत्तरशिक्षणस्य मुख्यः उद्देशः।

आसु अन्तिमवर्षस्य कक्ष्यासु यूयं वेदसूक्तानि उपनिषदं-भगवद्गीतां वैदिकसाहित्यचरित्रं कौटलीयम्-अर्थशास्त्रम् याज्ञवल्क्यस्मृतिं वाल्मीकिरामायणे सुन्दरकाण्डस्य कांश्चन सर्गान् प्रबन्धलेखनानि वैयाकरणसिद्धान्तकौमुद्यां समासप्रकरणं भाषाशास्त्रम् आनन्दवर्धनस्य ध्वन्यालोकं मम्मटस्य काव्यप्रकाशं प्राचीना-र्वाचीनालङ्कारिकाणां परिचयं भारतीय-पाश्चात्यसाहित्यविमर्शयोः तुलनात्मकमध्ययनं च करिष्यथ।

युष्माकं स्वाध्यायसुलभाय स्वयंबोधनपद्धत्या (SIM) उपर्युक्तविषयेषु पाठाः विशिष्टरूपेण विद्वद्भिः आरचितास्सन्ति। अनेके विद्वांसः एतान् पाठान् महता परिश्रमेण सज्जीकृतवन्तः तेषां साहाय्यं सकार्तज्ञं संस्मरामि।

यूयं सर्वे एतान् सम्यगधीत्य एतेषु विषयेषु विशिष्टं ज्ञानं सम्पादयत इत्याशासे। "श्रद्धयाग्निः ज्ञानं समिध्यते" इति वेदवाण्यनुसारात् युष्माभिः श्रद्धाकृतमध्ययनं फलप्रदं यशःप्रदं च भूयादिति मदीयः आशयः। शुभं भवतु।

जीयात् गीर्वाणभारती

डा.एन्. राधाकृष्ण भट्
संस्कृतविभागाध्यक्षः
कर्णाटकराज्य-मुक्तविश्वविद्यानिलयः
मानसगङ्गोत्री, मैसूरु

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चतुर्थोद्योतः

1.1 पाठ्यभागः प्रतिभायाः अनन्तत्वम्

1.2 TRANSLATION

2.1 पाठ्यभागः

2.2 TRANSLATION

3.1 पाठ्यभागः

3.2 TRANSLATION

3.3 DHVANYĀLOKA OF ĀNANDAVARDHANA

3.4 ĀNANDAVARDHANA

3.5 Ānandavardhana's greatness and his contribution to Sanskrit literary criticism

3.6 QUESTIONS

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चतुर्थोद्योतः

1.1 पाठ्यभागः प्रतिभायाः अनन्तत्वम्

एवं ध्वनिं सप्रपञ्चं विप्रतिपत्तिनिरासार्थं व्युत्पाद्य तद्युत्पादने प्रयोजनान्तरं उच्यते -

कारिका - १ ध्वनेर्यः सगुणीभूतव्यङ्ग्यस्याध्वा प्रदर्शितः।

अनेनानन्त्यमायाति कवीनां प्रतिभा गुणः।।१।।

य एष ध्वनेर्गुणीभूतव्यङ्ग्यस्य च मार्गः प्रकाशितस्तस्य फलान्तरं कविप्रतिभानन्त्यम्। कथमिति चेत्।

कारिका - २ अतो ह्यन्यतमेनापि प्रकारेण विभूषिता।

वाणी नवत्वमायाति पूर्वार्थान्वयवत्यपि।।२।।

अतो हि ध्वनेरुक्त प्रभेदमध्यादन्यतमेनापि प्रकारेण विभूषिता सती वाणी पुरातनकविनिबद्धार्थं संस्पर्शवत्यपि नवत्वमायाति। तथा ह्यविवक्षित-वाच्यस्य ध्वनेः प्रकारद्वय समाश्रयणेन नवत्वं पूर्वार्थानुगमेऽपि यथा -

'स्मितँ किञ्चिन्मुग्धं तरलमधुरो दृष्टिविभवः

परिस्पन्दो वाचामभिनवविलासोक्तिसरसः।

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गतानामारम्भः किसलयितलीलापरिकरः

स्पृशन्त्यास्तारुण्यं किमिव हि न रम्यं मृगदृशः।।'

इत्यस्य

'सविभ्रमस्मितोद्भेदा लोलाक्ष्यः प्रस्खलद्गिरः।

नितम्बालसगामिन्यः कामिन्यः कस्य न प्रियाः।।'

इत्येवमादिषु श्लोकेषु सत्स्वपि तिरस्कृतवाच्यध्वनिसमाश्रयेण अपूर्वत्वमेव प्रतिभासते। तथा -

'यः प्रथमः प्रथमः स तु तथा हि हतहस्ति बहलपललाशी।

श्वापदगणेषु सिंहः सिंहः केनाधरीक्रियते।।'

इत्यस्य

'स्वतेजः क्रीतमहिमा केनान्येनातिशय्यते।

महद्भिरपि मातङ्गैः सिंहः केनाभिभूयते।।'

इत्येवमादिषु श्लोकेषु सत्स्वप्यर्थान्तरसंक्रमितवाच्यध्वनिसमाश्रयेण नवत्वम्। (विवक्षितान्यपरवाच्यस्यापि उक्तप्रकारसमाश्रयेण नवत्वम्) तत्रा-लक्ष्यक्रमप्रकारसमाश्रयेणान्यथात्वम्।

यथा -

'निद्राकैतविनः प्रियस्य वदने विन्यस्य वक्त्रं वधू -

र्बोधत्रासनिरुद्धचुम्बनरसाप्याभोगलोलं स्थिता।

वैलक्ष्याद्विमुखी भवेदिति पुनस्तस्याप्यतारम्भिणः

साकाङ्क्षप्रतिपत्तिनाम हृदयं यातं तु पारं रतेः।।'

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इत्यस्य श्लोकस्य -

'शून्यं वासगृहं विलोक्य शयनादुत्थाय किञ्चिच्छनै -

र्निद्राव्याजमुपागतस्य सुचिरं निर्वर्ण्य पत्युर्मुखम्।

विस्रब्धं परिचुम्ब्य जातपुलकामालोक्य गण्डस्थलीं

लज्जानम्रमुखी प्रियेण हसता बाला चिरं चुंबिता।।'

इत्यादिषु सत्स्वपि नवत्वम्। यथा वा - 'तरङ्ग भ्रूभङ्गा ---' इत्यादि - श्लोकस्य 'नाना भङ्गिभ्रमद्भ्रूः' इत्यादि श्लोकापेक्षयान्यत्वम्।

कारिका - ३ दिशानयानुसर्तव्यो रसादिबहुविस्तरः।

मितोऽप्यनन्तत्वं प्राप्तः काव्यमार्गो यदाश्रयम्।।३।।

वृत्तिः - बहुविस्तारोऽयं रसभावतदाभासतत्प्रशमनलक्षणो मार्गो यथास्वं विभावानुभावप्रभेदकलनया यथोक्तं प्राक् स सर्वं एवानया दिशानुसर्तव्यः। यस्य रसादेराश्रयादयं काव्यमार्गः पुरातनैः कविभिः सहस्रसंख्यैरसंख्यैर्वा बहुप्रकारं क्षुण्णत्वान्मितोऽप्यनन्ततामेति। रसभावादीनां हि प्रत्येकं विभावानुभावव्यभिचारिसमाश्रयादपरिमितत्वम्। तेषां चैकैकप्रभेदापेक्षयापि तावज्जगद्वृत्तमुपनिबध्यमानं सुकविभिस्तदिच्छावशादन्यथा स्थितमप्यन्यथैव विवर्तते। प्रतिपादितं चैतच्चित्रविचारावसरे। गाथाचात्र कृतैव महाकविना -

अतथास्थितानपि तथा संस्थितानिव हृदये या निवेशयति।

अर्थविशेषान्सा जयति विकटकविगोचरावाणी।।

तदित्थं रसभावाद्याश्रयेण काव्यार्थानामानन्त्यं सुप्रतिपादितम्। एतदेवोपपादयितुमुच्यते -

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कारिका - ४ दृष्टपूर्वा अपि ह्यर्थाः काव्ये रसपरिग्रहात्।

सर्वे नवा इवाभान्ति मधुमास इव द्रुमाः।।४।।

तथा विवक्षितान्यपरवाच्यस्यैव शब्दशक्त्युद्भवानुरणनरूपव्यङ्ग्य-प्रकार समाश्रयेण नवत्वम्। यथा - 'धरणीधारणायाधुना त्वं शेषः' इत्यादौ

'शेषो हिमगिरिस्त्वं च महान्तो गुरवः स्थिराः।

यदलंघितमर्यादाश्चलन्तीं बिभ्रते भुवम्।।'

इत्यादिषु सत्स्वपि तस्यैवार्थशक्त्युद्भवानुरणनरूपव्यङ्ग्यसमाश्रयेण नवत्वम्। यथा - 'एवं वादिनि देवर्षौ' इत्यादि श्लोकस्य।

'कृते वरकथालापे कुमार्यः पुलकोद्गमैः।

सूचयन्ति स्पृहामन्तर्लज्जयावनताननाः।।'

इत्यादि सत्स्वप्यर्थशक्त्युद्भवानुरणनरूपव्यङ्ग्यस्य कविप्रौढोक्ति-निर्मितशरीरत्वेन नवत्वम्। यथा -

'सादरवितीर्णयौवन हस्तालंबसमुन्नमद्भ्याम्।

अभ्युत्थानमिव मन्मथस्य दत्तं तव स्तनाभ्याम्।।'

अस्य हि गाथार्थस्य

'उदिह --- क आ मोआ जह जह थणआ विणन्ति बालाणाम्।

तह तह लद्धावासो व्व मम्महो हि अ अमावि स इ।।'

एतद्गाथार्थेन न पौनरुक्त्यम्। यथा वा - 'वाणिजक हस्ति दन्ता'-इत्यादि गाथार्थस्य।

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'करिणीवैधव्यकरो मम पुत्र एककाण्डविनिपाती।

हतस्नुषया तथा कृतो यथा काण्डकरण्डकं वहति।।

1.2 TRANSLATION

The theory of suggestion principal in its nature has been stated hitherto in all its aspects in order to clear conflicting opinions. The other practical usefulness to which such a theory might be employed is substantiated now on.

कारिका - १ The way in which principal suggestion and subordinated suggestion have been expounded hitherto, will enhance the richness of creative imagination in poets and there will be no end at all to that. (1)

Another outcome of the theory of suggestion principal and subordinated is the endlessness of Pratibhā i.e., creative imagination.

If any one were to put the question 'how could it be?' the reply is,

कारिका - २ By a mere contact of even a single variety of suggestion out of the many that have been enlisted earlier, the poets' expression will gain novelty though it might present a hackneyed idea. (2).

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The expression of a poet acquires novelty inspite of it being employed by an earlier poet, provided it becomes ornamented by at least one variety of suggestion out of infinite varieties that have been referred to.

The following stanza illustrates how two varieties of suggestion with अविवक्षितवाच्य (unintended expressed idea) have lent novelty even to themes which have been already known.

'Her gentle smile is innocent; the grace of her glance is tremulous and sweet; her words are relishable with graceful emotion. Her gait is like the sweet fragrance that encompasses emerging out of an opening bud. As the deer-eyed lady enters into her youth, could there be any thing that does not appear bewitching'.

The same idea is available already but it has acquired novelty due to its association with अविवक्षितवाच्य. The earlier verse runs as follows -

"To whom are woman not dear, with their graceful smiles and coquettish glances, with their faltering words and with their slow gait due to their heavy hips?"

The following verse also appears quite new because of the touch of suggestion in which the expressed idea is merged (संकर) in the unexpressed though the idea is imbedded in an earlier verse. "Can one who has won fame by the fund of his own powers, be surpassed? Can the lion be overpowered by the mightiest elephant?"

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"He who is first, is first indeed! Even like among the wild beasts the lion which partakes upto its brim the flesh of the killed elephant is the lion. Who can render it subservient.

Freshness is seen similarly by the association of these varieties of suggestion with intended but further extending expressed idea (अर्थान्तरसंक्रमितवाच्य) though the idea is found in the earlier instance. "Having seen the bed-chamber not occupied, the young bride gently rose a bit from her bridal bed and continued feasting her eyes for a long time on the face of her husband who was feign asleep. She then having no hesitation kissed his face and noticing that his cheeks horripilated at her kiss, she had her head bent due to bashfulness. Then the smiling husband kissed her in turn for long."

"The bride placed her face on the face of her lover who was pretending to be asleep and checked for a while for the fear of making him wake. He too would not move fearing that she might turn away her face because of shyness. His heart however realised ecstatic delight in that acute suspense."

Another example equally charming is the stanza तरङ्गभ्रूभङ्गा though there is an earlier verse 'नानाभंगीभ्रमद्भ्रूः'.

कारिका - ३ The sentiments etc., which have widescope should be made to follow the said path. The scope of poetry

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which is otherwise limited becomes larger and larger due to their influence only.

The scope of Rasa, Bhāva, Rasābhāsa, Bhāvabhāsa, Bhāvapraśamana is very wide in view of innumerable stimuli and effects that are possible in respect of each of them. This has been covered already. All of them should be followed as a 'must'. Despite innumerable working on poetic production, the field of poetry has been very vast because of the influence of sentiments, which are infinite because of the association of each one of them with varying stimuli, responses and transient moods. Even when the poet takes the same subject taken by others provided he is meticulous in introducing any single division of the suggestion and sentiments. This has already been pointed out while covering चित्रकाव्य. The same idea has been clearly expressed in the following.

"Salutations to the poetry of the gifted poet which makes our heart leap experiencing newer and newer things that are quite unreal as very much real."

कारिका - ४ Even hackneyed topics in a poetic production will present a freshness if they are made to be imbued with sentiment, in the very same manner as the same trees put on freshness with the arrival of spring season.

The following exemplifies how novelty is precured by a common place theme because of the influence of

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शब्दशक्त्युद्भवानुरणनरूपव्यङ्ग्य (resonance-like suggestion based upon the potency of word) under विवक्षितान्यपरवाच्य (suggestion with intended but further extending expressed idea).

"Now you only are left with for shouldering the burden of the earth. The same idea is meant in the following earlier verse."

"The primeval serpent, mountain Himālaya and you are all great, mighty and constant, because the revolving earth is held by all the three without tresspassing the prescribed limits."

'एवं वादिनि देवर्षौ' illustrates how under the influence of resonance like suggestion based on the potency of sense strikes freshness, though there are verses such as the following,

'When some talks are going on about the bride groom, girls bend their head down with all bashfulness and reveal their eagerness within their hearts by their horripilation outside'.

In the example 'सञ्जयति सुरभि मासो', novelty is found because of the contact with the same variety of suggestion with a topic which becomes a fact only in the ornate expression of the poet though an earlier verse presents the same.

"With the advent of spring, spring forth

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instantaneously the longings in lovers' hearts as the buds will be in the mango tree."

In the example वाणिजक हस्तिदन्ता etc., novelty is struck with the presence of the same i.e., अर्थशक्त्युद्भवानुरणनरूपव्यङ्ग्यध्वनि in a subject which is real in the poetic expression a character designed by the poet though the idea is present in the earlier verse.

"My son who had brought on the female elephants widowhood by striking male elephants with a single arrow has now been reduced to such a state on account of this wretched daughter-in-law that he now takes with him a bundle of arrows."

2.1 पाठ्यभागः

यथा व्यङ्ग्यभेदसमाश्रयेण ध्वनेः काव्यार्थानां नवत्वमुत्पद्यते, तथा व्यञ्जकभेदसमाश्रयेणापि। तत्तु ग्रन्थविस्तरभयान्न लिख्यते, स्वयमेव सहृदयैरभ्यूह्यम्। अत्र च पुनः पुनरुक्तमपि सारतयेदमुच्यते -

कारिका - ५ व्यङ्ग्यव्यञ्जकभावेऽस्मिन् विविधे संभवत्यपि।

रसादिमय एकस्मिन् कविः स्यादवधानवान्।।५।।

अस्मिन्नर्थानन्त्यहेतौ व्यङ्ग्यव्यञ्जकभावे विचित्रे शब्दानां सम्भवत्यपि कविरपूर्वलाभार्थो रसादिमय एकस्मिन् व्यङ्ग्यव्यञ्जकभावे यत्नादवदधीत। रसभावतदाभासरूपे हि व्यङ्ग्ये तद्व्यञ्जकेषु च यथानिर्दिष्टेषु वर्णपदवाक्यरचना प्रबन्धेष्ववहितमनसः कवेः सर्वमपूर्वं काव्यं सम्पद्यते।

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तथा च रामायणमहाभारतादिषु संग्रामादयः पुनः पुनरभिहिता अपि नवनवाः प्रकाशन्ते। प्रबन्धे चाङ्गीरस एक एवोपनिबन्ध्यमानोऽर्थविशेष लाभं छायातिशयं च पुष्णाति। कस्मिन्निवेति चेत् - यथा रामायणे यथा वा महाभारते। रामायणे हि करुणो रसः स्वयमादिकविना सूत्रितः 'शोकः श्लोकत्वमागतः' इत्येवं वादिना। निर्व्यूढश्च स एव सीतात्यन्तवियोगपर्यन्तमेव सप्रबन्धमुपरचयता। महाभारतेऽपि शास्त्ररूपे काव्यच्छायान्वयिनि वृष्णि-पाण्डवविरसावसानवैमनस्यदायिनीं समाप्तिमुपनिबध्नता महामुनिना वैराग्य-जननतात्पर्यं प्राधान्येन सप्रबन्धस्य दर्शयता मोक्षलक्षणः पुरुषार्थः शान्तो रसश्च मुख्यतया विवक्षाविषयत्वेन सूचितः। एतच्चांशेन विवृतमेवान्ये व्याख्याविधायिभिः। स्वयमेवचेतदुद्गीर्णं तेनोदीर्णमहामोहमग्नमुज्जिहीर्षता लोकमति विमलज्ञानालोकदायिना लोकनाथेन -

यथा यथा विपर्येति लोकतन्त्रमसारवत्।

तथा तथा विरागोऽत्र जायते नात्र संशयः।।

इत्यादि बहुशः कथयता। ततश्च शान्तो रसो रसान्तरैः मोक्षलक्षणः पुरुषार्थः पुरुषार्थान्तरैः तदुपसर्जनत्वेनानुगम्यमानोऽङ्गित्वेन विवक्षाविषय इति महाभारततात्पर्यं सुव्यक्तमेवावभासते।

अङ्गाङ्गिभावश्च यथा रसानां तथा प्रतिपादितमेव. पारमार्थिकान्तस्त-त्वानपेक्षया शरीरस्यैवाङ्गभूतस्य रसस्य पुरुषार्थस्य च स्वप्राधान्येन चारुत्वमप्यविरुद्धम्।

ननु महाभारते यावान् विवक्षाविषयः सोऽनुक्रमण्यां सर्वमेवानुक्रान्तो न चैतत्तत्र दृश्यते, प्रत्युत सर्वपुरुषार्थप्रबोधहेतुत्वं सर्वरसगर्भत्वं च महाभारतस्य तस्मिन्नुद्देशे स्वशब्दनिवेदितत्वेन प्रतीयते।

अत्रोच्यते। सत्यं शान्तस्यैव रसस्याङ्गित्वं महाभारते मोक्षस्य च सर्वपुरुषार्थेभ्यः प्राधान्यमित्येतन्न स्वशब्दाभिधेयत्वेनानुक्रमण्यां दर्शितं। दर्शितं तु व्यङ्ग्यत्वेन - 'भगवान् वासुदेवश्च कीर्त्यतेऽत्र सनातनः' इत्यस्मिन् वाक्ये।

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अनेन ह्ययमर्थो व्यङ्ग्यत्वेन विवक्षितो यदत्र महाभारते पाण्डवादिचरितं यत्कीर्त्यते, तत्सर्वं अवसानविरसमविद्याप्रपञ्चरूपञ्च, परमार्थ सत्यस्वरूपस्तु भगवान् वासुदेवोऽत्र कीर्त्यते। तस्मात्तस्मिन्नेव परमेश्वरे भगवति भक्तभावितचेतसो मा भूत विभूतिषु निःसारासु रागिणो गुणेषु वा नयविनयपराक्रमाष्वमीषु केवलेषु केषुचित्सर्वात्मना प्रतिनिविष्टधियः। तथा चाग्रे पश्यत निःसारतां संसारस्येत्यमुमेवार्थं द्योतयत्स्फुटमेवावभासते। व्यञ्जकशक्त्यानुगृहीतश्च शब्दः। एवं विधमेवार्थं गभीकृतं सन्दर्शयन्तोऽनन्तर श्लोका लक्ष्यन्ते - 'स हि सत्यम्' इत्यादयः।

अयं च निगूढरमणीयोऽर्थो महाभारतावसाने हरिवंशवर्णनेन समाप्तिं विदधता तेनैव कविवेधसा कृष्णद्वैपायनेन सम्यक्स्फुटीकृतः। अनेन चार्थेन संसारातीते तत्त्वान्तरे भक्त्यतिशयं प्रवर्तयता सकल एव सांसारिको व्यवहारः पूर्वपक्षीकृतोऽध्यक्षेण प्रकाशते। देवता तीर्थतपः प्रभृतीनां च प्रभावातिशयवर्णनं तस्यैव परब्रह्मणः प्राप्त्युपायत्वेन तत्तद्विभूतित्वेनैव वा देवताविशेषाणामन्येषां पाण्डवादिचरितवर्णनस्यापि वैराग्यजननतात्पर्या-द्वैराग्यस्य च मोक्षमूलत्वान्मोक्षस्य च भगवत्प्राप्त्युपायत्वेन मुख्यतया गीतादिषु प्रदर्शितत्वात्परब्रह्मप्राप्त्युपायत्वमेव। परम्परया वासुदेवादि संज्ञाभिधेयत्वेन चापरिमित शक्त्यास्पदं परं ब्रह्म गीतादिप्रदेशान्तरेषु तदभिधानत्वेन लब्ध-प्रसिद्धिमाथुरप्रादुर्भावानुकृतसकलस्वरूपशंसिरूपं विवक्षितं न तु माथुर-प्रादुर्भावांश एव सनातनशब्दविशेषितत्वात्। रामायणादिषुचानया संज्ञया भगवन्मूर्त्यन्तरे व्यवहारदर्शनात्। निर्णितश्चायमंशः शब्दतत्त्वविद्भिरेव। तदेवमनुक्रमणीनिर्दिष्टेन वाक्येन भगवद्व्यतिरेकिणः सर्वस्यान्यस्यानित्यतां प्रकाशयतो मोक्षलक्षण एवैकः परः पुरुषार्थः शास्त्रनये काव्यनये च तृष्णाक्षय सुखपरिपोषलक्षणः शान्तो रसो महाभारतस्याङ्गित्वेन विवक्षित इति सुप्रतिपादितम्। अत्यन्तसारभूतत्वाच्चायमर्थो व्यङ्ग्यत्वेनैव दर्शितो न तु वाच्यत्वेन। सारभूतो ह्यर्थः स्वशब्दानभिधेयत्वेन प्रकाशितः सुतरामेव शोभामावहति। प्रसिद्धिश्चेयमस्त्येव विदग्धविद्वत्परिषत्सु यदभिमततरं वस्तु व्यङ्ग्यत्वेन प्रकाश्यते न साक्षाच्छब्दवाच्यत्वेनैव। तस्मात्स्थितमेतत्। अङ्गिभूतरसाद्याश्रयेण काव्ये क्रियमाणे नवनवार्थलाभो भवति बन्धच्छाया च

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महती सम्पद्यत इति। अत एव च रसानुगुणार्थ विशेषोपनिबन्धमलंकारान्तर-विरहेऽपि च्छायातिशययोगिलक्ष्ये दृश्यते। यथा-

मुनिर्जयति योगीन्द्रो महात्मा कुम्भसंभवः।

येनैकचुलके दृष्टौ तौ दिव्यौ मत्स्यकच्छपौ।। इत्यादौ

अत्र ह्यद्भुतरसानुगुणमेकचुलुके मत्स्यकच्छपदर्शनं छायातिशयं पुष्णाति। तत्र ह्येकचुलुके जलधिसंनिधानादपि दिव्यमत्स्यकच्छपदर्शन-मक्षुण्णत्वादद्भुतरसानुगुणतरम्। क्षुण्णं हि वस्तु लोकप्रसिद्ध्याद्भुतमपि नाश्चर्यकारि भवति। न चाक्षुण्णं वस्तूपनिबध्यमानमद्भुतरसस्यैवानुगुणं यावद्रसान्तरस्यापि। तद्यथा -

स्विद्यति रोमाँचते वेपते रथ्यातुलाग्र प्रतिलग्नः।

स पार्श्वोऽद्यापि सुभग येनास्यातिक्रान्तः।।

एतद्गाथार्थादू भाव्यमानाद् या रसप्रतीतिर्भवति सा त्वां स्पृष्ट्वा स्विद्यति, रोमाञ्चते, वेपते इत्येवं विधादर्थात् प्रतीयमानान्मनागपि नो जायते। तदेवं ध्वनिप्रभेदसमाश्रयेण यथा काव्यार्थानां नवत्वं जायते तथा प्रतिपादितम्। गुणीभूतव्यङ्ग्यस्यापि प्रभेदापेक्षया ये प्रकारास्तत्समाश्रयेणापि काव्यवस्तूनां नवत्वं भवत्येव। तत्त्वतिविस्तारकारीति नोदाहृतं सहृदयैः स्वयमुत्प्रेक्षणीयम्।

कारिका - ६ ध्वनेरित्थं गुणीभूतव्यङ्ग्यस्य च समाश्रयात्।

न काव्यार्थविरामोऽस्ति यदि स्यात्प्रतिभागुणः।।६।।

सत्स्वपि पुरातनकविप्रबन्धेषु यदिस्यात्प्रतिभागुणः। तस्मिंस्त्वसति न किञ्चिदेव कवेर्वस्त्वस्ति। बन्धच्छायाप्यर्थद्वयानुरूपशब्दसंनिवेशार्थप्रतिभाना-भावे कथमुपपद्यते। अनपेक्षितार्थविशेषाक्षररचनैव बन्धच्छायेति नेदं नेदीयः

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सहृदयानाम्। एवं हि सत्यर्थानपेक्षचतुरमधुरवचनरचनायामपि काव्यव्यपदेशः प्रवर्तत। शब्दार्थयोः साहित्येन काव्यत्वे कथं तथाविधे विषये काव्य-व्यवस्थेति चेत्, परोपनिबद्धार्थविरचने यथा तत्काव्यत्वस्य व्यवहारस्तथा तथाविधानां काव्यसन्दर्भाणाम्।

2.2 TRANSLATION

Suggestive elements also contribute to the freshness of ideas apart from the contribution made by varieties of the suggested idea for fear of bloating the work, they have not been covered here. Sensitive critics will do well to imagine.

Despite repeating the idea often, the following aphorism reiterates the same, since it is the outcome of the theory.

कारिका -५ Though several kinds of suggested-suggester relationship are viable, the poet should be earnest to concentrate on one of them in particular namely that relating to the delineation of sentiments etc. (5)

Though the relation of the suggested-suggester admits varieties due to the infinity found in sense and words, the poet who endeavours to achieve something meritorious, should focus on the suggested-suggester relation which beams with Rasa etc. so long as the poet concentrates on the suggested idea viz., sentiment, emotion, its semblance and the suggested such as, letter, word,

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sentence, texture and the work as a whole (प्रबन्ध) the poet gives vent to novelty. This is the reason why the two epics refer to battle which appears quite fresh though they are described quite often.

In a work as a whole, if a single rasa becomes delineated as a dominant, it will contribute to freshness of content along with profuse beauty or charm. What are the examples, if one were to ask, the answer would be as in the Rāmāyaṇa and the Mahābhāratā. In the Rāmāyaṇa, Karuṇarasa has been incorporated and this has been made clear by the Ādikavi Vālmikī. Grief has taken the transformation into a verse. It has been cultivated throughout the poem till the very end of the epic leading upto the ultimate loss of Sītā by Rāma.

In the epic Mahābhārata too which deals with Śāstra and Kāvya, the conclusion is in a note of despair an outcome of the miserable end of Vṛṣṇis and Pāṇḍavas. It brings out the main intention of the sage-poet of instructing the readers with renunciation which alone forms the supreme human value. In consonance with this tenor, Śāntarasa (tranquility) is made predominant in the epic. The other commentators of the Mahābhārata have also touched upon this element. The great sage who had the innate desire of raising mankind aloft from their gross ignorance, has instructed it the ever shining torch of supreme knowledge. He has said it in unequivocal terms.

When worldly aspirations come to be known as

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having no real essence at all, aversion towards them (worldly longings) will certainly become firm. There can be no doubt at all in this.

The real gist of the epic Mahābhārata is to convey that tranquility is the most prominent sentiment and all other issues are subservient to it. The ultimate goal is the final emancipation and all other human values pertaining to human aspirations are subservient to it. Thus the relationship between the principal idea and the subordinate one has been well maintained in the epic.

Generally body alone will have been provided importance rather than the soul which will be mistaken as secondary. Very similarly secondary sentiment and secondary value will be deemed very prominent and beautiful respectively. There is a different view regarding this aspect as follows.

When all the aspects meant to be conveyed in the Mahābhārata have been provided with exhaustive treatment in the Anukramaṇī itself the above points have not been there. On the other hand, very words used in different situations reveal that the epic Mahābhārata is a repository of different Rasas and the sage in concrete terms say that his work throws light on all human values. The reply to the above stand point is as follows. It is very true that the index does not provide any clue to the view held by us. Nowhere in explicit terms there is any mention made that Śāntarasa is predominant and that ultimate emancipation is meant to be

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the most prominent among human values. But it is conveyed in a suggestive way through the verse.

Bhagavan Vāsudeva is the eternal and He is glorified. The idea that is suggested here is that all the activities of the Pāṇḍavas enumerated in the epic end only in misery and they belong to the domain of ignorance. One and the only eternal and ultimate reality is Lord Vāsudeva. Therefore Vyāsa seems to suggest to mankind "Be devoted to the Lord. Cast off your attachment to worldly longings and do not attach much importance to the status and the position that you hold in material life." All these are implied in the word 'च'. Immediately after this a verse follows. He alone is real' and this contains abundant significance suggestively.

Harivaṃśa which serves as an appendix to the epic, clearly reveals this inner essence and beautiful significance. Kṛṣṇa has amplified how sincere devotion to that Supreme Reality over and above the worldly aspirations endows a being with the spirit to refute all of them and resort only to Him. The sage poet traverses a long distance glorifying deities, holy places, reticense, asceticism since they serve as instrumental in realising the supreme. If the other gods are glorified it is only because they form His manifestations only. The activities of Pāṇḍavas are covered in detail only to recommend a spirit of detachment which is the basic principle underlying final emancipation. This final emancipation has been expatiated in the Bhagavadgīta (a part of the epic) and in other works too. Indirectly the

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descriptions of the heroic achievements of the Pāṇḍavas serve as a means towards reaching the goal. The sage-poet no doubt has not used the word Supreme Reality but has only used the term Vāsudeva which is the synonym of Supreme Reality and which is the receptacle of limitless power, as propounded in the Gīta and in other works as well. The word Vāsudeva has been used very frequently. It refers to the Supreme Reality Itself, who has imitated human life having been born in Mathurā. The word Vāsudeva is qualified by the adjective eternal. In other works also like the Rāmāyaṇa we find the word being used for other incarnations also of the supreme Lord. Grammarians have also endorsed the meaning.

We are thus correct in viewing that the sage poet Vyāsa has in introductory chapter has pointed out the evanescent nature of worldly objects and in contrast the Supreme Reality as the only exception. The epic as a whole is meant to convey that the highest human value is final emancipation. That is why it is regarded as a scripture. The epic delineates Śāntarasa whose nature is tranquility of the highest order and summumbonum happiness with the cessation of longings, as the foremost Rasa. Since it is the most important one, it has not been explicitly stated but only suggested. An essential point commands greater significance when suggested rather than expressed. It is for the reason, best of the ideas have been given in a suggested way than in the expressed way in a literary or other conventions and congregations.

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It is inevitable to conclude that freshness in poetic theme and great beauty of construction could be achieved by delineating a single sentiment as most important in any poem as a whole. It is for this reason poetic productions having themes of befitting sentiment are held high in esteem because their charming nature despite their minmal or no introduction of figures of speech. In the example,

"Victorious indeed is that sage, who being the foremost of sages and the illustrious soul who was pot-born could visualise both divine fish and tortoise in the palm of his hand."

Here the vision of the divine Fish and Tortoise in the hollow of his single hand brings out Adbhuta Rasa and hence nourishes the charmingness. The vision of the fish and tortoise has not been rendered subservient. The idea of the whole ocean could be compressed in the hollow of the sages hand may be a tradition but the idea that both Matsyāvatāra and Kūrmāvatāra could be visualised in the hollow of his hand is something original and it intensifies Adbhuta Rasa. This illustrates how an idea which is familiar among people will not generate surprise as it might be an element of wonder.

An original poetic theme which is used may be worthy enough to evoke Adbhuta Rasa and also other Rasas as in the eg.

"Oh! Fortunate one, that part of her body which was

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inadvertently touched by you while going along the road. Still possesses perspiration, horripilations and shaking even now."

The sentiment experienced and enjoyed by this ruminating over the stanza could never be had, if there were to be expressed idea by your touch, she sweats etc.

Thus we have shown how poetic themes could be rendered fresh by the association of one or another variety of Dhvani or principal suggestion. The element of subordinated suggestions also lends freshness to themes handled by the poet. We have not dilated much on that with the examples lest the work should become unwieldy. It is left to the imaginative caprices of the individual sensitive critics.

When these varieties of main and subordinate suggestion are employed in a work and so long as the poet is endowed with creative imagination in making use of them, there cannot arise shortage of poetic themes and poetic works, even when there are works of ancient poets. In the absence of poetic imagination, the poet faces the dearth for themes. It cannot be held reasonably that even in the shortage of creative skill on the part of the poets, strikingness in style may help them in their becoming famous. Style consists in the usage of apt words to convey both expressed and suggested meanings. Sensitive critics would certainly appose that style consists in the management of letters without paying any credence to the

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meaning to be presented. Any clever arrangement of sweet words, used irrespective of meaning should deserve the name poetic production when it is stated that the combination of words and meanings is poetry, it is only in a loose way. If that were to be the case even plagiarusts are to be considered poets.

3.1 पाठ्यभागः

न च अर्थानन्त्यं व्यङ्ग्यार्थापेक्षयैव यावद्वाच्यार्थापेक्षयापीति प्रतिपादयितुमुच्यते -

कारिका - ७ अवस्था देशकालादिविशेषैरपि जायते।

आनन्त्यमेव वाच्यस्य शुद्धस्यापि स्वभावतः।।७।।

शुद्धस्यानपेक्षितव्यङ्ग्यस्यापि वाच्यस्यानन्त्यमेव जायते स्वभावतः। स्वभावो ह्ययं वाच्यानां चेतनाचेतनानां यदवस्थाभेदाद्देशभेदकालभेदात्स्वालक्षण्यलक्षणभेदाच्चानन्तता भवति। तैश्च तथाव्यवस्थितैः सद्भिः प्रसिद्धानेकस्वभावानुसरणरूपया स्वभावोक्त्या तावदुपनिबद्धमानैर्निरवधिः काव्यार्थः सम्पद्यते। तथा हि अवस्था भेदान्नवत्वं यथा - भगवती पार्वती कुमारसम्भवे 'सर्वोपमाद्रव्यसमुच्चयेन - इत्यादिभिरुक्तिभिः प्रथममेव परिसमापितरूपवर्णनापि पुनर्भगवतः शम्भोर्लोचनगोचरमायान्ती' वसन्तपुष्पाभरणं वहन्ती (इत्यादि) मन्मथोपकरणभूतेन भङ्ग्यन्तरेणोपवर्णिता। सैव च पुनर्नवोद्वाहसमये प्रसाध्यमाना 'तां प्राङ्मुखीं तत्र निवेश्य तन्वी' इत्याद्युक्तिभिर्नवेनैव प्रकारेण निरूपितसौष्ठवा। न च ते तस्य कवेः एकत्रैवासकृत्कृता वर्णनप्रकारा अपुनरुक्तत्वेन वा नवनवार्थनिर्भरत्वेन वा प्रतिभासन्ते। दर्शितमेव चैतद्विषमबाणलीलायाम् -

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न च तेषां घटतेऽवधिर्न च ते दृश्यन्ते कदापि पुनरुक्ताः।

ये विभ्रमाः प्रियाणामर्था वा सुकविवाणीनाम्।।

अयमपरश्चावस्थाभेदप्रकारो यदचेतनानां सर्वेषां चेतनं द्वितीयं रूपमभिमानित्वप्रसिद्धं हिमवद्गङ्गादीनां तच्चोचितचेतनविषयस्वरूपयोजनयोपनिबध्यमानमन्यदेव सम्पद्यते। यथा कुमारसंभव एव पर्वतस्वरूपस्य हिमवतः वर्णनं पुनः सप्तर्षिप्रियोक्तिषु(ष्व) चेतन तत्स्वरूपापेक्षया प्रदर्शितं तदपूर्वमेव प्रतिभाति। प्रसिद्धश्चायं सत्कवीनां मार्गः। इदं च प्रस्थानं कविव्युत्पत्तये विषमबाणलीलायां सप्रपञ्चं दर्शितम्। चेतनानां च बाल्याद्यवस्थाभिरन्यत्वं सत्कवीनां प्रसिद्धमेव। चेतनानामवस्थाभेदेऽप्यवान्तरावस्था भेदान्नानात्वम्। यथा कुमारीणां कुसुमशरभिन्नहृदयानामन्यासां च। तत्रापि विनीतामविनीतानां चाचेतनानां चेतनानां च भावानामारम्भाद्यवस्थाभेदभिन्नानामेकैकशः स्वरूपमुपनिबध्यमानमानन्त्यमेवोपयाति।

यथा -

'हंसानां सरसीषु यैः कवलितैरासज्यते कूजता -

मन्यः कोऽपि कषायकण्ठलुढनादाघर्घरो विभ्रमः।

ते संप्रत्यकठोरवारणवधू दन्ताङ्कुरस्पर्धिनो

निर्याताः कमलाकरेषु बिसिनी कन्दाग्रिमग्रन्थयः।।'

एवमन्यत्रापि दिशानयानुसर्तव्यम्। देशभेदान्नानात्वमचेतनानां तावत्। यथा वायूनां नानादिग्देशचारिणामन्येषामपि सलिलकुसुमादीनां प्रसिद्धमेव। चेतनानामपि मानुषपशुपक्षिप्रभृतीनां ग्रामारण्यसलिलादिसमेधितानां परस्परं महान्विशेषः समुपलक्ष्यत एव। स च विविच्य यथायथं उपनिबध्यमानस्तथेवानन्त्यमायाति। तथा हि मानुषाणामेव तावद्दिग्देशादिभिन्नानां ये व्यवहारव्यापारादिषु विचित्रा विशेषास्तेषां केनान्तः शक्यते गन्तुम्। विशेषतो योषिताम्। उपनिबध्यते तत्सर्वमेव सुकविभिर्यथाप्रतिभम्। कालभेदाच्च

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नानात्वं यथर्तुभेदाद्दिग्व्योमसलिलादीनामचेतनानाम्। चेतनानां चौत्सुक्यादयः कालविशेषाश्रयिणः प्रसिद्धा एव। स्वालक्षण्याभेदाच्च सकलजगद्गतानां वस्तूनां विनिबन्धनमविगीतमेव। तच्च यथावस्थितमपि तावदुपनिबध्यमानमनन्तता-मेव काव्यार्थस्यापादयति। अत्र केचिदाचक्षीरन्यथा सामान्यात्मना वस्तूनि वाच्यतां प्रतिपद्यन्ते न विशेषात्मना। तानि हि स्वयमनुभूतानां सुखादीनां तन्निमित्तानां च स्वरूपमन्यत्रारोपयद्भिः स्वरूपानुरूपसामान्यमात्राश्रयेणोप-निबध्यन्ते कविभिः। न हि तैरतीतमनागतं वर्तमानं च परिचितादिस्वलक्षणं योगिभिरिव प्रत्यक्षीक्रियते। तच्चानुभाव्यानुभावकसामान्यं सर्वप्रतिपत्तृ-साधारणं परिमितत्वात्पुरातनानामेव गोचरीभूतम्। तस्य विषयत्वानुपपत्तेः। अत एव स प्रकारविशेषो यैरद्यतनैः अभिनवत्वेन प्रतीयते तेषां भ्रममात्रमेव। भणितीकृतं वैचित्र्यमात्रमत्रास्तीति। तत्रोच्यते - यदि सामान्याश्रयेण काव्य-प्रवृत्तिस्तत्प्रदर्शितप्रकारं काव्यवैचित्र्यमवस्थादिविशेषोक्तिं पुनरुक्तमेवास्तु। न चेत्तथा तत्कथं काव्यानन्त्यम्। यत्तूक्तम् - सामान्यमात्राश्रयेण काव्यप्रवृत्ति-स्तस्य च परिमितत्वेन प्रागेव गोचरीकृतत्वान्नास्ति नवत्वं काव्यवस्तूनामिति तदयुक्तम्। यतो यदि सामान्यमात्रमाश्रित्य काव्यं प्रवर्तते किं कृतस्तर्हि महाकविनिबध्यमानानां काव्यानामतिशयः। वाल्मीकिव्यतिरिक्तस्यान्यस्य कविव्यपदेश एव वा सामान्यव्यतिरिक्तस्यान्यस्य काव्यार्थस्याभावात्। सामान्यस्य चादिकविनैव प्रदर्शितत्वात्। उक्तिवैचित्र्यान्नैष दोष इति चेत् किमिदमुक्तिवैचित्र्यम्। उक्तिर्हि वाच्यविशेषप्रतिपादनवचनम्, तद्वैचित्र्येण कथं न वाच्यवैचित्र्यम्। वाच्यवाचकयोरविनाभावेन प्रवृत्तेः। वाच्यानां च काव्ये प्रतिभासमानानां यद्रूपं तत्तु बाह्यविशेषभेदेनैव प्रतीयते। तेनोक्ति-वैचित्र्यवादिना वाच्यवैचित्र्यमनिच्छतापि अवश्यमेवाभ्युपगन्तव्यम्। तदयमत्र संक्षेपः -

'वाल्मीकिव्यतिरिक्तस्य यद्येकस्यापि कस्यचित्।

इष्यते प्रतिभानन्त्यं तत्तदानन्त्यमक्षयम्।।'

किञ्च उचितवैचित्र्यं यत्काव्यनवत्वे निबन्धनमुच्यते, तदस्मत्पक्षानु-गुणमेव। यतो यावानयं काव्यार्थानन्त्यभेदहेतुः प्रकारः प्राग्दर्शितः स सर्व एव

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पुनरुक्तिवैचित्र्याद्द्विगुणत्वमापद्यते। यश्चायमुपमाश्लेषादिरलङ्कारवर्गः प्रसिद्धः स भणितिवैचित्र्यादुपनिबध्यमानः स्वयमेवानवधिर्धत्ते पुनः शत- शाखताम्। भणितिश्च स्वभाषाभेदेन व्यवस्थितासती प्रतिनियतभाषागोचरार्थ-वैचित्र्यनिबन्धनं पुनरपरं काव्यार्थानामानन्त्यमापादयति। यथा ममैव -

मम मम इति भणतो व्रजति कालो जनस्य।

तथापि न देवो जनार्दनो गोचरी भवति मनसः।।

इत्थं यथा यथा निरूप्यते तथा तथा न लभ्यतेऽन्तः काव्यार्थानाम्। इदं तूच्यते -

कारिका - ८ अवस्थादिविभिन्नानां वाच्यानां विनिबन्धनम्।

यत्प्रदर्शितं प्राक्

भूम्नैवदृश्यते लक्ष्ये,

न तच्छक्यमपोहितुम्।

तत्तुभाति रसाश्रयात्।।८।।

तदिदमत्र संक्षेपेणाभिधीयते सत्कवीनामुपदेशाय -

कारिका - ९ रसभावादिसंबद्धा यद्यौचित्यानुसारिणी।

अन्वीयते वस्तुगतिर्देशकालादिभेदिनी।।९।।

तत् का गणना कवीनामन्येषां परिमितशक्तीनाम्।

कारिका - १० वाचस्पतिसहस्राणां सहस्रैरपि यत्नतः।

निबद्धा सा क्षयं नैति प्रकृतिर्जगतामिव।।१०।।

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यथा हि जगत्प्रकृतिरतीतकल्पपरम्पराविर्भूतविचित्रवस्तुप्रपञ्चा सती पुनरिदानीं परिक्षीणापरपदार्थनिर्माणशक्तिरिति न शक्यते अभिधातुम्। तद्वदेवेयं काव्यस्थितिरनन्ताभिः कविमतिभिरुपभुक्तापि नेदानीं परिहीयते, प्रत्युत नवनवाभिर्व्युत्पत्तिभिः परिवर्धते। इत्थं स्थितेऽपि -

कारिका - ११ 'संवादास्तु भवन्त्येव बाहुल्येन सुमेधसाम्।

स्थितं ह्येतत् संवादिन्य एवं मेधाविनां बुद्धयः।

किंतु -

नैकरूपतया सर्वे ते मन्तव्या विपश्चिता।।११।।

कथमिति चेत् -

कारिका - १२ संवादो ह्यन्यसादृश्यं तत्पुनः प्रतिबिंबवत्।

आलेख्याकारवत् तुल्यदेहिवच्च शरीरिणाम्।।१२।।

संवादो हि काव्यार्थस्योच्यते यदन्येन काव्यवस्तुना सादृश्यम्। तत्पुनः शरीरिणां प्रतिबिंबवदालेख्याकारवत्तुल्यदेहिवच्च त्रिधा व्यवस्थितम्। किञ्चिद्धि काव्यवस्तु वस्त्वन्तरस्य शरीरिणः प्रतिबिंबकल्पं, अन्यदालेख्य-प्रख्यं, अन्यत्तुल्येन शरीरिणा सदृशम्।

कारिका - १३ तत्र पूर्वमनन्यात्म तुच्छात्म तदनन्तरम्।

तृतीयं तु प्रसिद्धात्म नान्यसाम्यं त्यजेत्कविः।।१३।।

तत्र पूर्वं प्रतिबिंबकल्पं काव्यवस्तु परिहर्तव्यं सुमतिना। यतः

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तदन्यात्मतात्विकशरीरशून्यम्। तदनन्तरमालेख्यप्रख्यमन्यसाम्यं शरीरान्तर-युक्तमपि तुच्छात्मत्वेन त्यक्तव्यम्। तृतीयं तु कमनीयं शरीरसद्भावे सति ससंवादमपि काव्यवस्तु न त्यक्तव्यं कविना। न हि शरीरी शरीरिणान्येन सदृशोऽप्येक एवेति शक्यते वक्तुम्। एतदेवोपपादयितुं उच्यते।

कारिका - १४ तत्त्वस्यान्यस्य सद्भावे पूर्वस्थित्यनुयाप्यपि।

वस्तु भातितरां तन्व्याः शशिच्छायमिवाननम्।।१४।।

तत्त्वस्य सारभूतस्यात्मनः सद्भावेऽन्यस्य पूर्वस्थित्यनुयाय्यपि वस्तु भातितराम्। पुराणरमणीयच्छायानुगृहीतं हि वस्तु शरीरवत्परां शोभां पुष्यति। न तु पुनरुक्तत्वेनावभासते। तन्व्याः शशिच्छायमिवाननम्। एवं तावत्संवादानां वाक्यवेदितानां काव्यार्थानां विभक्ताः सीमानः। पदार्थरूपाणां च वस्त्वन्तर- सदृशानां काव्यवस्तूनां नास्त्येव दोष इति प्रतिपादयितुमुच्यते-

कारिका - १५ अक्षरादिरचनेव योज्यते यत्र वस्तुरचना पुरातनी।

नूतने स्फुरति काव्यवस्तुनि व्यक्तमेव खलु सा न दुष्यति।।१५।।

न हि वाचस्पतिनाप्यक्षराणि पदानि वा कानिचिदपूर्वाणि घटयितुं शक्यन्ते। तानि तान्येव उपनिबद्धानि न काव्यादिषु नवतां विरुध्यन्ति। तथैव पदार्थरूपाणि श्लेषादिमयान्यर्थतत्त्वानि। तस्मात् -

कारिका - १६ यदपि तदपि रम्यं यत्रलोकस्य किञ्चि-

त्स्फुरितमिदमितीयं बुद्धिरभ्युज्झिहीते।

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अनुगतमपि पूर्वच्छायया वस्तु तादृक्-

सुकविरुपनिबध्नन्निन्द्यतां नोपयाति।।१६।।

यदपि तदपि रम्यं काव्यशरीरं यल्लोकस्य किञ्चित्स्फुरितमिदमितीयं बुद्धिरभ्युज्झिहीते स्फुरणेयं काचिदिति सहृदयानां चमत्कृतिरुत्पद्यते तदनुगतमपि पूर्वच्छायया वस्तु तादृक् सुकविर्विवक्षितव्यङ्ग्यवाच्यार्थ-समर्पणसमर्थशब्दरचनारूपया बन्धच्छाययोपनिबध्नन्निन्द्यतां नैव याति। तदित्थं स्थिते -

कारिका - १७ प्रतायन्तां वाचो निमितविविधार्थामृतरसा

न वादः कर्तव्यः कविभिरनवद्ये स्वविषये।

परस्वादानेच्छाविरतमनसो वस्तु सुकवेः

सरस्वत्येवैषा घटयति यथेष्टं भगवती।।१७।।

सन्ति नवाः काव्यार्थाः परोपनिबद्धार्थविरचने न कश्चित्कवेर्गुण इति भावयित्वा परस्वादानेच्छाविरतमनसः सुकवेः सरस्वत्येषा भगवती यथेष्टं घटयति वस्तु। येषां सुकृतिनां कवीनां प्राक्तन पुण्याभ्यासपरिपाकवशेन प्रवृत्तिस्तेषां परोपरचितार्थपरिग्रहनिःस्पृहाणां स्वव्यापारो न कश्चिदुपयुज्यते। सैव भगवती सरस्वती स्वयमभिमतमर्थमाविर्भावयति। एतदेव हि महाकवित्वं महाकवीनामित्योम्।

नित्यांक्लिष्टरसाश्रयोचितगुणालंकारशोभादृतो

यस्माद्वस्तु समीहितं सुकृतिभिः सर्वं समासाद्यते।

काव्याख्येऽखिलसौख्यधाम्नि विबुधोद्याने ध्वनिर्दर्शितः

सोऽयं कल्पतरूपमानमहिमा भाग्योऽस्तु भव्यात्मनाम्।।

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सत्काव्यतत्त्वविषयं स्फुरितप्रसुप्त-

कल्पं मनःसु परिपक्वधियां यदासीत्।

तद्व्याकरोत्सहृदयोदयलाभहेतो-

रानन्दवर्धन इति प्रथिताभिधानः।।

इति श्री राजानकानन्दवर्धनाचार्यविरचिते ध्वन्यालोके चतुर्थ उद्योतः

3.2 TRANSLATION

That the infinite poetic themes could be brought about not only by way of suggested idea but also by expressed ideas is illustrated as follows.

कारिका - ७ The expressed idea will become multifarious when it is presented in its pristine even and pure from taking into purview, the circumstance, place, time etc. (7)

Any expressed idea having no touch of suggestion will gain infinitude when used in natural way. It becomes multitudinous due to varieties of circumstance, place and time and also due to its being pertaining to sentient and insentient objects. Poetic themes will be in great multiplication if there be a faithful description of several aspects of such express ideas in a proper way. Take for instance the situation in the Kumārasambhava to illustrate the

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novelty because of circumstance. Though the description of her beauty and loveliness has been complete in the verse.

सर्वोपमाद्रव्यसमुच्चयेन यथाप्रदेशं विनिवेशितेन।

सा निर्मिता विश्वसृजा प्रयत्नादेकस्थसौन्दर्य दिदृक्षयेव।।

She is again described as a paragon of beauty bedecked in the ornament of flowers profuse in the spring season and further again at the time of her wedding. These repeated descriptions of the poet do not tax the reader or get stigmatised as repetetive or devoid of novelty and significance. This has been pointed out in my (Ānandavardhana) Viṣamabāṇalīlā.

The graces of beloveds and the meanings of words employed by celebrities will never exhaust and they are never repetitions.

The second variety of circumstance can be illustrated from the same poem Kumārasambhava. All insentient objects such as the mountain Himavān, the river Gaṅgā are all endowed with sentient feelings as if they preside over their insentient form. When they are treated as other normal human beings we find in such accounts, a sort of freshness. The description of Himavān in his form of mountain, is that of insentient object but when he is decribed as meeting the seven sages etc., he is infused with human nature. Hence there is novelty therein. This is the well-established

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convention among our poets. The same principle is adopted in Viṣamabāṇalīlā, for instructing the poets in want of instructions.

Even with regard to sentient themes, situations of age such as childhood gives rise to novelty which feature is formed in almost all poetical works. Even when there is identical situations of age, there may be found other minor situations which bring in differences. A fund of difference could be found in girls of maniageable age when one is in love-stricken and another not. There could be different even among the first type of girls regarding their nature of modesty and wanton-ness. Very similar situation may be found even among insentient objects in germination, pollination etc. Naturally if all these are used, there will be infiniteness of themes. In the example,

"Those upper knots of the lotus buds which being partaken of by swans produce unaccountable fascination in form of sweet sound by the cackling swans though their throats cleared up by their taste, which compete in beauty with peeping tusks, have manifested in lotus ponds."

The other examples may safely be imagined by the readers.

In respect of time also, variety may be seen in themes, winds, waters, flowers do change in sentient objects also such as human beings, birds and animals. One comes across changes on account of their being brought up and

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reared in different places. If these differences are borne in mind and described in literary works there would be world-wide range of themes for the gifted poets. Take for instance human beings themselves. They are different from one individual to another. They might have been brought up in urban or rural areas. They are different in manners, dress, food habits and behaviour as such. How to recount all these fully? Woman are more variant than man in many respects. All these could find inclusion in literary works depending upon individual emotion.

Time factor is another point for variations seasonal differences in climate, sky, water and their reactions on sentient and insentient objects provide variety of themes. The poets have innate ability to describing all objects in the world keeping in their mind the individual differences.

There is one objection. It is well known that objects in general are described according to their generic nature and not all by their characteristics, their feelings and causes for them. Poets are often given to universalise. They present their ideas in their compositions only on the generic nature of experience common to themselves and others. They don't have direct experience to probe into differences that they notice. Hence they have delimited scope for variety of themes for their compositions. That the poets present a specific differences in objects in a novel way is a vainful boast. The only change is in the manner of presenting old things.

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The above stand point is incorrect. That there would be no novelty in poetic themes if it were to be accepted. How can we explain that the objects presented by celebrated poets breathe highest charm?

If that were to be the case, there would be no possibility for any person to become a poet after Vālmīki became there would be no theme for poetry excepting universals, since Vālmīki would have exhausted all generic universal. It may be pointed out by the opponents that the variations are only with regard to the manner of presentation. The counter question would be 'what is the exact nature of variation in the presentation? Presentation is only that in which speech conveys the required idea. If there be variation in the manner of presentation, how to rule out the possibility of variation in the matter presented? Matter and manner are inseparably associated. The opponent is obliged to concede to our view that variation in manner of presentation entails variation in matter also.

"If one could point out even one single person after Vālmīki, as being gifted in poetry, there is no exception to the principle that the poetic themes are varied and many."

More over the objectors' view point that variation in manner of presentation governs novelty in poetry is as good as accepting our view only. The vast number of conditions which have been pointed out by us, may have to be doubled in case of variations in manner of presentation. The hosts of Alaṅkāras specially Upamā and Śleṣa, assume variations in

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planting and their divisions and subdivisions will be plentiful. Variations in manner of presentation may increase themes much more since variations in meanings in respect of other languages may also have to be considered.

"Time of man is being spent claiming as mine mine (Madhumathana according to some other dialect). Even then supreme Lord Janārdana does not figure in one's mind."

Thus when we go deeper into the nature of poetic themes we will be able to arrive at the conclusion, that they are endless. This much may be reiterated.

We come across plentiful instances in which the expressed idea has variations of circumstances etc. But the same becomes brilliant when associated with sentiments etc.

The following aphorism serves as instruction to the poets :

If only the real nature of objects found in the world differing as they do according to the different factors such as time etc. is explored in such a way that it is suffused with sentiment, emotion etc. and that it is full of propriety, like the resources of in nature itself, the possibilities of poetic themes will never be come drained off even if there were to be a million Bṛhaspatīs busy in composing poetical works simultaneously.

Primordial nature is mainly responsible for the

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creation of many worlds possessing varied objects, it is not possible even to imagine that her potentiality to create newer and newer objects is on the wane. Similar is the field of poetry despite many poets have cultivated and continue to cultivate it. It will become newer and newer in the production.

कारिका - 11a. There would certainly be plentiful coincidences of ideas presented by the minds. (11a)

कारिका - 11b. But all of them need not be considered identical by any stretch of imagination by the recipients. (11b)

The following would point out the possibility of identity.

कारिका - १२ Coincidence is nothing but correspondence with the other. It may be in the form of an image reflected in a mirror resembling one another. (12)

Coincidence in poetic themes is nothing but the resemblance of one poetic theme to another. It is recognised as of three types. (1) like that of reflected image of persons in a mirror, (2) like that a picture of a boy, drawn in painting, (3) like that of two individuals resembling one another. Even so poetic themes as stated above.

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कारिका - १३ Of these, the first one has no individual existence of its own, the possibility of the second is not better than a non-entity. The third one ofcourse has a concrete existence. A poet need not have to bypass similarity in themes. (13)

A shrewd poet will certainly terminate the first type of coincidence because it has no independent existence of its own; the second kind of coincidence like that of a painted picture since it has no soul at all though endowed with a body. But the third type of coincidence in poetic themes need not be brushed aside by the poet, since it has an attractive form of it with a soul. It is not possible to accept that two persons resembling each other closely are identical with one another in all respects.

This is substantiated in the following;

कारिका - १४ A poetic theme having close resemblance to an earlier one will certainy have ensnaring charm provided there is a separate life of its own. The delightful face of a lady will certainly possess special charm though it bears a close resemblance to the moon. (14)

A poetic theme though bears similarity with the earlier one, will not fail to create charm to the recipient provided it is full of essence. In the same manner as a body

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graceful looks lovely. So also a poetic theme looks graceful despite its close resemblance to lovely shades presented in earlier works.

After covering different coincidences between the parts of whole sentences, in the following lines, correspondences between individual words in poetic themes are presented.

कारिका - १५ Even after elements of poetic themes such as arrangement of syllables etc. are utilised, it will not be deemed a defect so long as the poetic theme as such is beaming with novelty, if the same elements are found here also. (15)

Even Bṛhaspati is incapable of using words or syllables which are absolutely new. Though the same syllables, words which are used by others in their poetry could be found in another's poetry, novelty is not sacrificed at all. The same thing holds good in regard to meanings also which are conveyed by words specially in Ślēṣa. Hence,

कारिका - १६a Whatever be the theme, if it can produce the effect in the recipient, 'yet, thus, is really beautiful, what a splendid flash it has!. (16a)'

कारिका - १६b The meaning is really charming so long as the favourable impact is generated in the minds of

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connoisseur. Though it be repetition of the one found in early works, the theme can well be explained by a creative artist. He will seldom become an object of ridicule or censure. (16b)

A good poet will certainly present his work as a novel one though the theme may have been the same as in the earlier works. He may give a touch of novelty through the employment of graceful construction, pleasing texture of words, giving up the expressed idea giving preference to the suggested one etc. Then he will be free from any kind of tirade.

कारिका - १७ The following can be asserted.

May such words that appear to refined critics as having valued ideas and no nectareous sentiments be freely spread. Poets need not have any restrictions in the flawless realm of poetry. (17)

Poets need not have any inhibition regarding the presentation of only new ideas and that they should not present whatever has been presented by others.

The Goddess of speech i.e., Sarasvatī herself will help the deserving and talented poets in procuring the ideas provided they shun plagiarism.

For a poet whose mind has aversion to borrow the ideas of others Sarasvatī, the Goddess of speech will

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certainly offer helping hand in the procurement of the desired idea. The creative genius in a good poet is an outcome of the fruition of illustrious merits innately found in him either from the previous births or cultivated in the present. They hate borrowing ideas from others. Goddess of speech will voluntarily serve such people with newer and newer ideas. This is what is found in the works of gifted poets.

Poetry is considered to be the garden of gods and of scholars as well, it presents beauty replete with qualities and ornaments which are delicate but are conducive to the intensification of sentiments. From the blessed people collect all objects pleasing to their hearts. We have presented in it Dhvani and may it generate enjoyment to transquil souls even like the desire yielding tree!

The real nature of the cream of good poetry was but obscure and remained almost asleep for a long time, even in the matured and intelligent minds. It has been opened up in all its fulness in order to make it instilled in the refined critics, by one who is widely known by Ānandavardhana.

3.3 DHVANYĀLOKA OF ĀNANDAVARDHANA

This is a magnum opus work dealing with the theory of Dhvani which theory became popular in the field of Sanskrit literary criticism ever since it became promulgated. The work consists of four chapters called here by the name

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Udyota meaning flash since the name of the work is Dhvanyāloka otherwise also called Sahṛdayāloka. The main tenets have been presented in the form of aphorism (Kārikā in Sanskrit), 129 in number, gloss (Vṛtti in Sanskrit) so as to give a relevant explanation of the aphorism and examples to substantiate the view points raised. It is interesting to find in the gloss Parikara Ślokas, Sanakṣepa Ślokas, Sangraha Ślokas, illustrative verses and passages. Some of the illustrative verses are from the author's works only.

The work commences its first chapter with a benedictory verse on the incarnation of Lord Narasimha, which verse contains the three varieties of Dhvani, namely, Vastudhvani, Alaṅkāradhvani, Rasadhvani which would be explained later on while covering the text. The first chapter brings out in a nutshell what the author has proposed to bring out in course of the work. While doing so he presents the opponents' view (Pūrvapakṣa) mainly bringing them in three divisions, namely Abhāva Vāda, Bhākta Vāda and Anirvacanīya Vāda. In the Abhāva Vāda we have three alternatives. All these are presented as has been understood by him and equally well refuted from the stand point of Dhvani. A definition of Dhvani has been enunciated. It is

defined keeping in mind how the suggestion should be a predominant meaning in which the expressed sense should be subordinate. He has presented the distinction between the expressed sense and the suggested sense while defending the definition and the theory of Dhvani. Dhvani

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is understood by him in five forms, namely suggestive word, suggestive expression, suggestive sense and the entire composition, replete with these elements. While defending his theory against the opponents' arguments, he has brought out salient reasoning to substantiate how Dhvani cannot be subsumed in Alaṅkāra in general and also in such Alaṅkāras, such as Samāsokti, Akṣepa, Aprastuta Praśamsā, which have some grains of suggestion. His arguments against Bhākta Vāda is illuminating as its details would be known at a later stage. Major varieties of Dhvani, their significance and their relation to the other concepts are all presented with all meticulousness.

The Second Udyota enumerates the sub-divisions of Dhvani and have been illustrated with appropriate examples. The place of poetic elements such as Guṇa, Rīti, Alaṅkāra has been clearly defined taking into consideration what role they are expected to play in relation to Dhvani. While doing so the views of his predecessors have been pointed out bringing at the same their shortcomings. How the above concepts are interdependent and how also they are also distinct from the another have been shown.

The Third Udyota is all important. It is here one comes across the nucleus of the theory substantiating the aesthetic philosophy which the author has presented for the first time in his work and illustrated by the whole treatise. It is here he has in unequivocal terms has enunciated that the supreme sense of aesthetic enjoyment as well as the

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ultimate goal of poetry is the realization of Rasa. The critical acumen of the Indian theorists of poetry (Alaṅkāras), known for refined tastes is seen in the theory of Rasa, the real nature of aesthetic relish derived from poetry as from the other fine arts, having minutely analyzed the process by which the aesthetic relish is realized. Among the votaries of this thought Ānandavardhana's name stands foremost. A careful perusal of the Third Udyota makes one to remember how Ānandavardhana has posited the view that for psychological harmony and discordance of various sentiments, Guṇa and Saṅghaṭana are to be properly involved so that Rasa could be well developed. He has also brought out how Alaṅkāras serve as the beautifiers often times and how the same could mar the beauty in case propriety is lacking. A special feature of the author is the copious illustrations he furnishes for defending his stand. His conviction is that the realization of Rasa only is the real goal of poetry and that he is very particular in establishing this idea in the work, rather than the establishment of Dhvani theory. The greatness of a creative genius lies according to him in making the connoisseur (Sahṛdaya) enjoy the literary composition, rendering the principal Rasa to prevail over its subordinate ones. This is the gospel which the author has presented to posterity.

Apart from this all, the author has vividly pointed out suggestiveness could be found in word, syllable, sentence in all varieties of Dhvani. Each of these is well illustrated. How arrangement (Saṅghaṭana) would heighten or mar the

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Rasa is highlighted. The author has incidentally brought out the sure guidelines for the aspiring poets advising them to keep the track of Rasa with all carefulness and with an eye to maintain decorum (Aucitya). The various aspects of suggestiveness of Rasa that could be found in conjugational suffixes, Kārikas etc., have been illustrated. The place of opposites in the delineation of Rasa has been covered in all details. The author has also pointed out how one must recognize the second variety of poetry in which Rasa is no doubt present but not dominantly since there would predominance of beauty in the expressed sense or in Alaṅkāra. He has also recognised the third variety of poetry in which verbal play plays a prominent part.

The Fourth Udyota treats of a number of examples to illustrate how the domain of poetry is inexhaustible despite the repetitive themes and ideas provided the poet is a creative genius (Pratibhāvāṅ). It is illuminating to know when he says that even if hundreds of Bṛhaspaṭis are to compose poetry simultaneously; the theme can never become exhausted because Nature is that storehouse. The varieties of Vibhāva, Anubhāva according to him provide ample scope for a creative artist to widen the range of Rasādi which term stands for Rasa, Bhāva, Rasābhāsa, Bhāvābhāsa etc., as indicated earlier also by the author. He has chosen our two epics to illustrate how one Rasa is predominant though other Rasas also find their place but only as subordinate ones. According to him Rāmāyaṇa has Karuṇa and the Mahābhārata has Śānta Rasa. He has tackled

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the problem of plagiarism (Saṃvāda) classifying them into three kinds. The above analysis of the contents if suficient to throw light on Ānandavardhana's view on Kāvyamīmāṃsā and his contribution to the philosophy Aesthetics in particular. Opinion is divided among the modern scholars whether Rasa alone could be the criterion for evaluating the quality of poetic composition. Though one can appreciate Ānandavardhana's views on aesthetic relish the independent verses that he has chosen for illustration rather than the whole work has been criticized by some scholars. Rasa mainly is to be understood as the unity of emotion according to them in a whole composition in the midst of various moods and feeling and the independent verses cited sensious of course, are in keeping with the preference the author has shown to the erotic sentiment.

3.4 ĀNANDAVARDHANA

Kashmir which is famous even now in a different way, was in times of yore renown for Sanskrit scholarship and most of the theorists of Alaṅkāraśāstra are from Kashmir. Ānandavardhana who in his Dhvanyāloka has given a novel impetus to the science of poetics is also from Kashmir. A couplet which presents laudations on him and his contribution, is as follows -

ध्वनिनातिगंभीरेण काव्यतत्त्वनिवेदिना।

आनन्दवर्धनः कस्य नासीदानन्दवर्धनः।।

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Unfortunately, as in cases of many a poet and critic, very little is known about this great theorist. He is said to have been the son of one Nonopādhyāya as his Devi Satakam supplies : इति श्रीनोणात्मज श्रीमदानन्दवर्धनविरचितम् - Deviśloka 101, apart from his declaration of being the author of the Dhvanyāloka.

He has explicitly stated that he has authored two other works, namely Viṣamabhāṇalilā and Arjunacarita where from he has drawn stanzas for illustrations. He has also written a gloss on Pramāṇa Viniścaya Tīkā which work is a commentary by Dharmottama on Dharmakīrti's Pramāṇa Viniścaya. No doubt Ānandavardhana has not given its name any where in his Dhvanyāloka but has referred to it as Granthāntara. Another work of his is Tattvaloka. Generally the title Rājānaka signifies that the person hails from Kashmir.

There is no controversy regarding the date of Ānandavardhana Kalhaṇa in his Rājatarangiṇi refers to him as having flourished during Avanti Varman's rule (855-83). Ānandavardhana quotes with sufficient respect Udbhaṭa, the author of Alaṅkārasārasarvasva and hence must have been later than Udbhaṭa. Ratnākara one of his contemporaries as stated by Kalhaṇa is said to have been in the reign of Bālabṛhaspati whose period is the same as that of Ānandavardhana. Manoratha is said to have been his contemporary, Dharmottama the commentator of Pramāṇa Viniścaya of Dharmakīrti is said to have flourished during the

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second half of the ninth century A.D. These evidences are sufficient enough to show that Ānandavardhana's period was the latter half of the ninth century A.D.

There is a controversy regarding the authorship of the Kārikās and Vṛtti in the Dhvanyāloka. It has become a hard nut to crack on account of Abhinavagupta, a renown commentator on the Dhvanyāloka referring to Kārikākāra and Vṛttikāra separately and more over he refers to the Kārikā in his Abhinavabhārati a commentary on the Nātyaśāstra, as Sahṛdayāloka. On this score, Prof. Jacobi, Prof. S.K. De, Prof. P.V. Kane, Prof. Sovahi have all argued that Kārikākāra and Vṛttikāra are different. As against this, we find that Prof. M. Hirianna, MM. Prof. Kuppaswamy Sastri, Prof. V. Raghavan and Prof. K. Krishnamoorthy have vehemently argued that the Kārikākāra and Vṛttikāra are one and the same. In several manuscripts of the work the name Sahṛdayāloka is found. On this score the argument is advanced that Āloka stands for Vṛtti and Sahṛdaya is for Dhvani. But no where in the manuscript available, we notice the name Dhvanikārikā, Sahṛdayakārikā. No one can ever imagine that one person wrote only Kārikā's, another wrote Vṛttis and examples to substantiate the view points of Kārikā are not available. From the perusal of the Kāvyaprakāśa and the Sahṛdaya Darpaṇa we could say that must have been a prevalent practice to another both Kārikā and Vṛtti. For our present purpose it is enough if we are to take both Kārika and Vṛtti were written by Ānandavardhana only.

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3.5 Ānandavardhana's greatness and his contribution to Sanskrit literary criticism

Ānandavardhana came to the literary field at a critical juncture when his predecessors namely, Bhāmaha, Daṇḍin, Vāmana and Udbhaṭa had established a theory that Alaṅkāras or figures of speech endow poetry with all charm and hence their main concern was only to enumerate Alaṅkāras verbal and of sense. They were also mindful of the prevalence of Guṇas (Excellences) in poetry. While some recognised only three Guṇas some others fixed them as ten. Another concept was also evolved by Vāmana who declared that Rīti is the soul of poetry. It must be remembered that where as. Bhāmaha and Daṇḍin were aware of the body of poetry and not of its soul-Guṇas and Alaṅkāras were enough for them to render poetry charming. They did recognize Rasas as propounded by Bharata but they kept themselves blind to view it as a principle of criticism. Hence they viewed Rasa as an element of Alaṅkāra only and they recognized Preyas, Rasavad and Ūrjasvin as containing Rasa. Udbhaṭa also joined hands with them in laying stress on Alaṅkāras though he recognized the importance of Rasas adding one more Rasa Śānta to the already enumerated ten. All these Alaṅkārikas who preceded Ānandavardhana were in the main concerned with the external form of poetry. The formal aspects of literature were the main concern of all these writers. These formal factors of beauty in a literary composition were provided a novel approach by Ānandavardhana so as to heighten aesthetic delectation by proposing a theory of

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Dhvani (suggestion). Which is distinct from the three recognized conventional forms of expression namely expressed sense (Abhidha), secondary signification (Lakṣaṇa) and purport (Tātparya) Abhinavagupta in his commentary of Dhvanyāloka has brought out this in a significant way.

शक्तिरुपोपजनितार्थावगममूलजाततत्प्रतिभापवित्रित प्रतिपत्तृप्रतिभा-सहायार्थ द्योतन शक्तिः ध्वननव्यापारः - लोचन p. 21

Ānandavardhana laid emphasis upon the unification of the poet, Sahṛdaya and poetry through Suggestion. The credit of bringing out a synthesis of Alaṅkāra, Guṇa, Rīti, Saṅghaṭana, suggestion and Rasa must naturally go to Ānandavardhana. It is not that he opposed the earlier Ālaṅkārikas for its own sake but he offered reorientation for their views eliminating their shortcomings in his novel theory of suggestion. He has rightly brought out the importance of Sahṛdayas in the aesthetic configuration. No wonder his Dhvanyāloka has another name Sahṛdayāloka.

There were rules of rhetoric which tried to explain the nature of beauty in the works of Ālaṅkārikas who dominated the field of poetics. There were rules propounded by Bharata whose rules dominated the field of dramaturgy. There were schools of Philosophy such as those of Mīmāmsakas, Naiyāyikas and Vyākaraṇa who had established themselves with their own theories pertaining to words, sentences and meanings. Apart from these schools of thought there was a vast bulk of literary works which had

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presented an outlook much different from what had been noticed by the early Ālaṅkārikas in them in the form of Alaṅkāras and Guṇas and such other formal aspects of poetry, which works no doubt required a far deeper insight to comprehend the inner meaning which was much different from the ones noticed earlier, for it needed a refined taste to appreciate. The relation of older critical methods Alaṅkāra, Guṇa, Rīti to Rasa and Dhvani has been clearly marked by Ānandavardhana. In common parlance Alaṅkāra and Guṇa almost necessarily presupposes a thing which is to be ornamented (Alaṅkārya) and possessor of excellences (Guṇin). They are also different from the latter. Guṇas are believed to reside in soul though some times it pertains to a body as in the example, a bold man. Similarly Alaṅkāras are said to beautify body, but it is beyond truth. They serve as Alaṅkāras only when a body has life in itself. Therefore Alaṅkārya and Guṇin should be understood as the soul and in poetry according to Ānandavardhana the soul is Dhvani and in particular Rasadhvani. Ānanda is of firm stand that Alaṅkāra, Guṇa, Rīti which may stand in relation to Rasa as body to soul obtain their real importance only when they get related to Rasa. So also the Guṇas become significant only when they have reference to specific Rasas, Śṛṅgāra requires Mādhurya preferably. So also Karuṇa since they are though of as tender. Where there is Raudra ojas is the Guṇa that is required. It is not necessary that one should look for Mādhurya only when there are soft and sweet words and ojas only when there are long compounds, we should also remember that Ānandavardhana enunciates some principles

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for the use of Saṅghaṭana which stands for manner of expression.

The early Ālaṅkārikās, no doubt recognized the presence of sentiments in poetry but they did not provide to it sufficient importance and hence they recognized it more or less as only Alaṅkāra to be satisfied with merging in Preyas, Rasavad and Ūrjasvin. Thus Rasa was denied a status of becoming a principle of criticism. The Rasa school recignized only such poetry wherein a Rasa could be developed. It did not accommodate some good verses which had good suggested vastu-idea, or Alaṅkāra. The Prākṛit verses which Ānandavardhana has quoted to substantiate his stand of Dhvani such as, भ्रम धम्मिअ वीसत्थो etc., could find no place in the Rasa school also. Ānandavardhana saved the protagonists of Rasa theory from such blameworthy narrowness in approach. He rectified the mistake with his Dhvani theory which accommodated rhythmic expression wherein Rasa could be suggested even as a vastu or an Alaṅkāra. With his abundant reasoning potentiality he conceived the theory of suggestion in which Rasa could be brought within the fold of poetry. Thus it could have its sphere and scope much wider than what it had at the hands of earlier theorists, so as to include all good verses that really appealed to readers; having literary sense. Thus he allocated a worthy place to Rasa among the constituents of poetry. Though he expressed seemingly that Dhvani is the life of poetry, the Śoka-Śloka equation of Vālmīki the first poet inspired him to state in emphatic terms time and again

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that Rasadhvani formed the soul of poetry. The Śoka-Śloka equation inspired Ānandavardhana to understand how an emotional and imaginative element would help catching the intrinsic thought in a good literary composition. It is in this way the creative artist, producer, a responsive reader, a consumer find homeliness with the product-a literary piece so as to enjoy. This seems to be the basis for Bhatt tauta to declare, 'नायकस्य कवेः श्रोतुः समानोऽनुभवस्ततः'.

It is by Rasa that poetry is said to live. It is through Rasa that the soul of a Sahṛdaya meets the soul of the poet. The same thing holds good in the case of a poet towards the Sahṛdaya. Both have disinterestedness in the enjoyment of poetry which vibrates in both with aesthetic relish. Ānandavardhana who is both a poet and a critic rolled in one harps on this idea which alone forms the true end of poetry, according to him. He is not merely a theorist propounding a theory on literary criticism and aesthetic philosophy, he has presented guide lines for novices in the art of writing and appreciating poetry. His discussion of Śabdālaṅkāras and Arthālaṅkāras and the formulations of prescriptions reveal how much he is interested in furthering poetic tradition. True to the enlivening spirit of the then Kashmirian scholars and poets, he is the champion of refined taste and hence wants the readers and the poets to develop it at any cost. It is for this reason a modern writer states, "In fine his poetry is ornament to his criticism as his criticism is an adornment to Sanskrit poet in general."

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He has provided a method of meeting the opponents in argument. His attitude to a controversialist has never been harsh. The composure with which he meets even a sarcastic opponent is emulative, he being seldom impulsive as his reply to them endorse as presented in the first and in the third chapters. He has shown to posterity that one need not be pedantic or verbose in argumentation and that ones own point could as well be presented in a convincing way resorting to simple but elegant prose as he has done in the Dhvanyāloka.

While all the chapters are equally important in understanding Ānandavardhana's contribution to Indian poetics, the third chapter is in particular very significant. The five couplets that he has presented to reveal his ideas regarding the delineation of Rasa keeping in mind the requisite decorum (औचित्य) in introducing the other ingredients of poetry including the opposite Rasas are very significant. The first two couplets and also his gloss on them explains how action and characterization are important in poetry. The third couplet presents the importance of a plot in Rūpakas and in poetry as well pointing out the fundamental difference in the method of delineation. The fourth one lays emphasis on the proper development of Rasa in strict conformity of the technique. The last one informs us how the externals are helpful in enjoying poetry and why they are not to be considered the end of poetry.

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It must be borne in mind that it was Ānandavardhana who introduced the classification of poetry according to its merit the criterion being the determination of the predominance of suggestion, or otherwise in poetry. That poetry is the best (Uttama) according to him incase suggestion is markedly felt over and above other elements as advocated by earlier writers. If the suggestion does not occupy a prominent place but takes a back seat in poetry that piece of poetry is ranked second (Madhyama), it becoming termed Guṇibhūta Vyaṅgya Kāvya which preserves a minimum amount of beauty. There are certain other Kāvyas which take amusement in the presentation of verbal jugglery, and verbal fancies resorting to Yamakas and Kliṣṭa Bandhas. Such poetry is given the appellation (Adhama Kāvya) modestly called Citra Kāvya.

Thus Ānandavardhana with all his brilliance, ready resourcefulness, critical acumen and refined taste has passed on to posterity the kernel of Kāvyatattva in theory and in practice. The following couplet summarises the impact of Ānandavardhana's Dhvanyāloka.

ध्वनिनातिगम्भीरेण काव्यतत्त्वनिवेदिना।

आनन्दवर्धनः कस्य नासीदानन्दवर्धनः।।

3.6 QUESTIONS

1. Discuss the element of Rasa in the Mahābhārata.

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2. "रामायणे हि करुणो रसः". How has Ānandavardhana substantiated the statement.

3. "निबद्धापि क्षयं नैति प्रकृतिर्जगताविव". How has Ānandavardhana proved the statement.

4. What is the utility of Bandhacchaya according to Ānandavardhana.

5. Explain clearly :

i. सर्वे नवा इवाभान्ति मधुमास इव द्रुमाः।

ii. रसादिमय एकस्मिन् कविः स्यादवधानवत्।

iii. आनन्त्यमेव वाच्यस्य शुद्धस्यापि स्वभावतः।

iv. वाचस्पति सहस्रान्तं सहस्रैरपि यत्नतः।

v. संवादो ह्यन्यसादृश्यम्।

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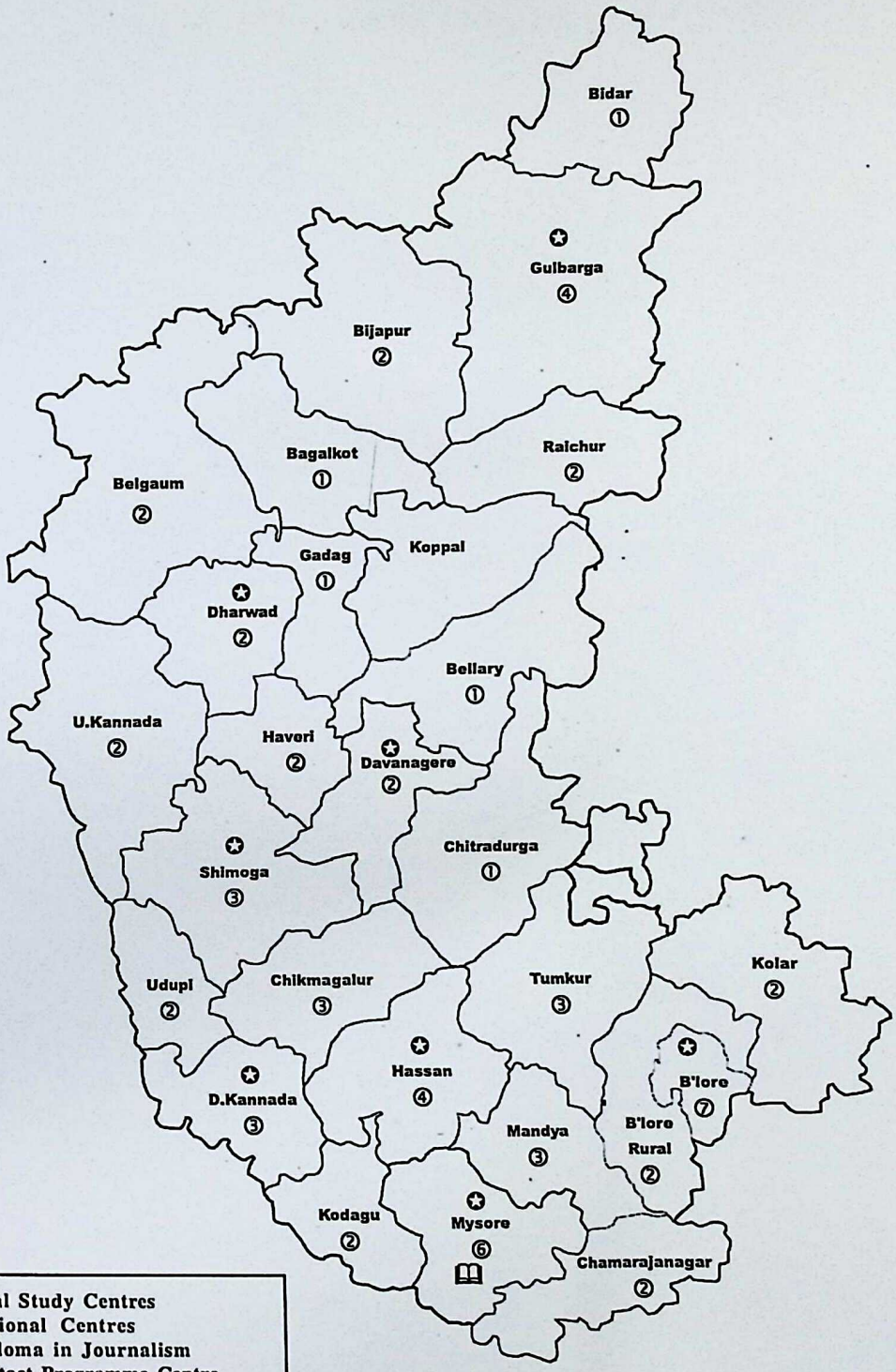

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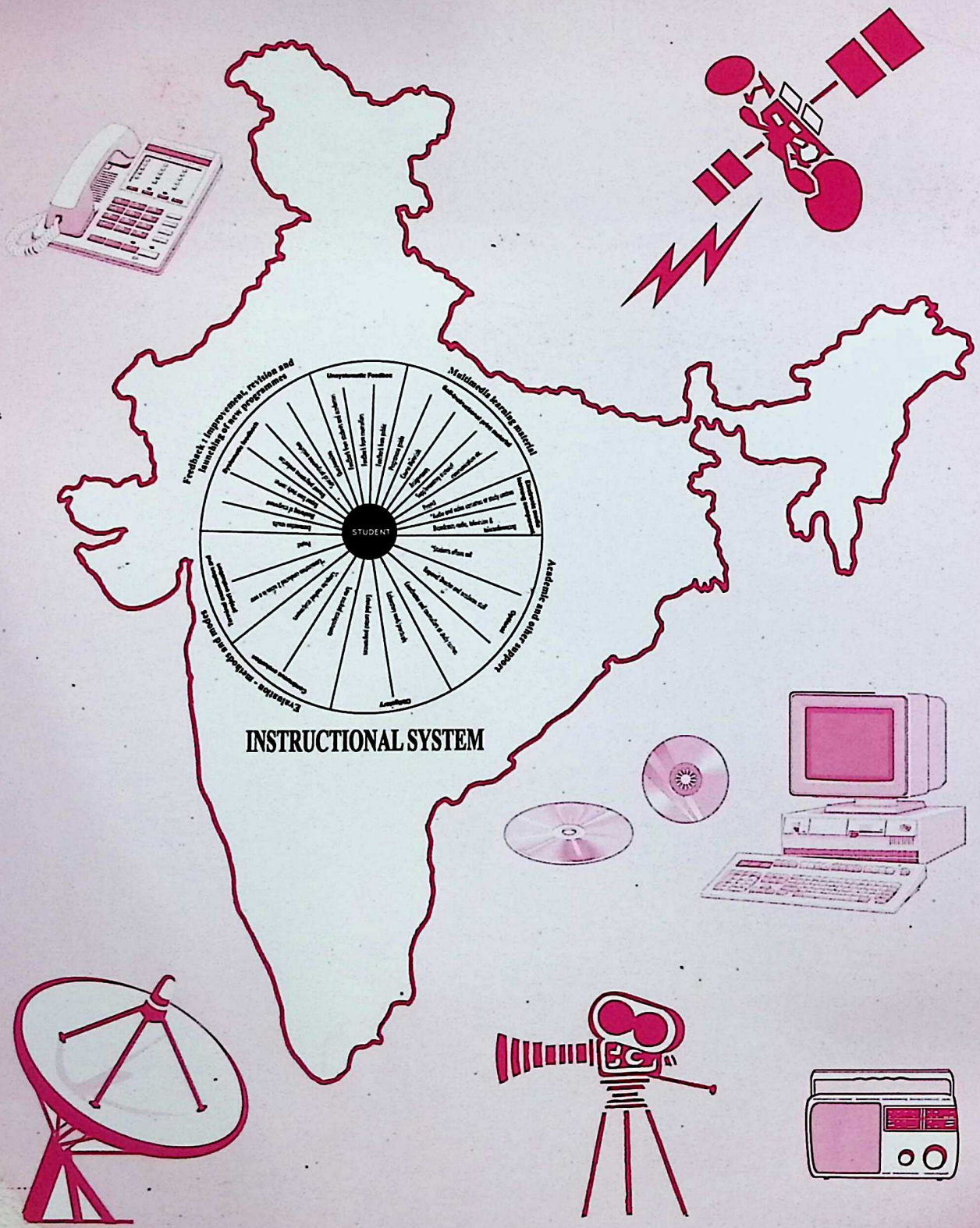

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